DOCUMENT RESUME

ED 450 306 CG 030 728

AUTHOR Cyr, Douglas Philip
TITLE Spirit in Motion: Developing a Spiritual Practice in Drama Therapy.
PUB DATE 1998-06-00
NOTE 101p.; Master of Arts Thesis, California Institute of Integral Studies.
PUB TYPE Dissertations/Theses - Masters Theses (042)
EDRS PRICE EDRS Price MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Counseling Theories; *Drama; *Self Concept; *Spirituality; *Theater Arts
IDENTIFIERS *Drama Therapy; *Reflective Analysis

ABSTRACT

This document describes the theoretical and experiential process of utilizing a variety of action-oriented approaches for the development of a spiritual practice within the field of drama therapy. It explores the nature of the self from a variety of psychological perspectives, and introduces the concept of an ontologically- and phenomenologically-experienced sense of "inner spaciousness" as a more expanded, spiritual perspective on the nature of self. A catalog of action-oriented practices created from this research is included, operationalized to the principles of the Diamond Approach[R]. A self-revelatory performance piece was created, performed, and videotaped to supplement this research. Appendixes provide a manuscript of the self-revelatory performance, the performance invitation and program, and a performance journal. (Contains 27 references.) (Author/MKA)

Reproductions supplied by EDRS are the best that can be made
from the original document.

CG

ED 450 306

SPIRIT IN MOTION:

DEVELOPING A SPIRITUAL PRACTICE IN DRAMA THERAPY

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☐ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.
PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN MICROFICHE, AND IN ELECTRONIC MEDIA FOR ERIC COLLECTION SUBSCRIBERS ONLY, HAS BEEN GRANTED BY
D. P. Cyr
2A TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

By

Douglas Philip Cyr

In partial fulfillment of the

Master of Arts Degree in Psychology

(Concentration in Drama Therapy)

California Institute of Integral Studies

June 12, 1998

CG030728

BEST COPY AVAILABLE

CERTIFICATE OF FINAL APPROVAL

We certify that we have read SPIRIT IN MOTION: Developing a Spiritual Practice in Drama Therapy by Douglas Philip Cyr, and that in our opinion this work meets the criteria for approval of a thesis submitted in partial fulfillment of the requirements for the Master of Arts in Psychology (Concentration in Drama Therapy).

Eva Leveton 6/16/98

Eva Leveton, M.S. Date

Core Thesis Advisor / Chair

Frances Goldberg (EL) 6/16/98

Frances Goldberg, M.A. Date

Thesis Committee Member

Prakash Mackay, M.A. Date

Thesis Committee Member 6/8/98

prakash mackay M.A.

TABLE OF CONTENTS

APPROVAL PAGE		2
ABSTRACT		4
INTRODUCTION		5
CHAPTER ONE	PSYCHOLOGICAL PERSPECTIVES ON THE SELF	
	Object Relations	14
	Self Psychology	20
	Psychodrama	24
	Developmental Transformations	31
CHAPTER TWO	SPIRITUAL PERSPECTIVES ON THE SELF	
	Jungian Psychology	37
	Transpersonal Psychology	42
	The Diamond Approach®	47
CHAPTER THREE	EXPLORING THE SELF: A CATALOGUE OF ACTION-ORIENTED PRACTICES	53
CONCLUSIONS		65
APPENDIX I	Manuscript of Self-Revelatory Performance, *On the Journey Home*	68
APPENDIX II	Epilogue 1: Performance Invitation and Program	88
APPENDIX III	Epilogue 2: Performance Journal	92
BIBLIOGRAPHY		95

SPIRIT IN MOTION:

DEVELOPING A SPIRITUAL PRACTICE IN DRAMA THERAPY

BY

DOUGLAS PHILIP CYR

ABSTRACT

This thesis describes the theoretical and experiential process of utilizing a variety of action-oriented approaches for the development of a spiritual practice within the field of Drama Therapy. It explores the nature of the self from a variety of psychological perspectives, and introduces the concept of an ontologically and phenomenologically-experienced sense of 'inner spaciousness' as a more expanded, spiritual perspective on the nature of the self. A catalogue of action-oriented practices created from this research is included, operationalized to the principles of the Diamond Approach®[1]. A self-revelatory performance piece was created, performed, and video taped in order to supplement this catalogue and research.

---

[1] The Diamond Approach® is a registered service mark of the Ridhwan Foundation.

INTRODUCTION

This thesis constitutes the second part of a two-fold thesis project. The first was the creation and performance of a self-revelatory theater piece that utilized a variety of action-oriented practices to explore the nature of the self. The second part consists of a written, theoretical exploration of the self, as well as a presentation of the action-oriented practices that were utilized in the thesis performance process.

I will first focus on defining and understanding the development of the self from the perspective of several psychological theories. Secondly, as a bridge towards a spiritual understanding of the self, I will briefly explore Jungian, Transpersonal, Psychodrama, and Developmental Transformations theories as they address the nature of the self, as well as that of the Diamond Approach, and offer these concepts as a bridge towards developing a spiritual practice within the field of Drama Therapy. Thirdly, I will present a catalogue of the action-oriented practices that were utilized in the thesis performance process; and, as such, show how these action-oriented approaches may be utilized as a spiritual practice within the field of Drama Therapy.

As a drama therapist, I have often seen clients grapple with difficult situations, emotions, and/or self-images in both

individual and group therapy settings. As these clients have gained the capacity to fully experience and express an emotion, they also appeared to experience a type of release, or "catharsis." Following the catharsis, they also appeared (and reported to feel) more relaxed, soft, and open-- somehow changed, "transformed," and more present. Having also been a client in psychotherapy, I have also experienced this felt sense of relaxation and openness following a catharsis-- and have become increasingly curious about the nature of that inner experience.

Both in methodology and in practice, the Diamond Approach utilizes a teaching format that is supplemented by a variety of action-oriented practices: seated and walking meditations, monologues, repeating questions, and authentic movement exercises (Almaas, 1996). As a student of the Diamond Approach, I have often been encouraged by my teachers to utilize these practices in order to sense and explore the 'felt sense' of what I experience my 'self' to be. Following my engagement with these practices, I have also experienced what might be called a 'catharsis,' that also resulted in a feeling of relaxation, softness, and openness-- what the Diamond Approach calls a felt sense of 'inner spaciousness.' As such, I also began to recognize that this felt sense of inner spaciousness *was* my 'self'-- that the relaxed and open sense of inner spaciousness

was not just an experience that I was having, but that the spaciousness itself constituted the very nature of my self.

I began to research literature from modern psychology in order to better understand and identify this ontological experience of inner spaciousness, as well as its relationship to the nature of one's self-identity. Psychological theory often defines the growth, development, and nature of the self in terms of psychological or psychic structures that result from the child's social interaction in the world (St. Clair, 1986). Current Drama Therapy research also recognizes the psycho-social development of the self (Emunah, 1994; Landy, 1986). These theories were very helpful in elucidating the nature of one's self-identity as being the psychological constructs that are comprised of emotional, bodily, or cognitive self-images that develop in childhood (Jacobson, 1980). The child relates to and identifies with these self images, and later recognizes them as his identity; i.e., I am a boy" (psychological recognition of gender) or "I am a son" (psychological recognition of social relationship)(St. Clair, 1986). However, during this segment of my research, I could neither find terminology that specifically addressed the nature of an ontological, felt experience of the self, nor information regarding its relationship to self-identity.

Research found in Jungian and Transpersonal Psychology offers an expanded view on the nature of the self, offering a bridge to understanding a more spiritual (as distinct from a strictly psychological) approach to the nature of the self (Fadiman & Frager, 1994). However, I still could not find terminology that clearly elucidated the nature of these ontological, "post-catharsis" experiences, particularly as related to the nature of self-identity.

Additional research oriented towards understanding these experiences resulted in finding three specific spiritual teachings that furthered this inquiry process. In Buddhism, the concept of Sunyata addresses the nature of a felt experience of space, an understanding of the mind as "being of the voidness" (W.Y. Evans-Wentz, 1972). In esoteric Christianity, the teaching story "Hymn of the Soul" describes the process of inner development, depicting the process surrounding the "loss and retrieval" of the inner experience of presence or essence (Almaas, 1986). It was in the modern spiritual teachings of the Diamond Approach, however, wherein I found a clear depiction, definition, and understanding of this experience of inner spaciousness, as well as a clear elucidation of its relationship to the nature of self-identity (Almaas, 1986).

My personal and professional interest, therefore, developed in the four following areas: a) to understand the nature of the

self as presented in modern psychology, b) to develop a terminology, for use in a psychotherapeutic setting, for recognizing the self as an ontological, felt sense of inner spaciousness, c) to understand the intrapsychic process that may allow for spaciousness to arise, and d) to explore how action-oriented approaches (from a variety of traditions) might be utilized to understand and explore this experience of the self, thereby offering a framework for spiritual practice within the field of Drama Therapy.

To facilitate this research, four primary psychological theories are explored in this thesis. Object Relations Psychology, as a departure from the classic Freudian model (and as developed through the work of Melanie Klein, W.R.D. Fairbairn, D.W. Winnicott, Margaret Mahler, Edith Jacobson, and Otto Kernberg), explores interpersonal relations, suggesting that it is the inner "residues of past relationships" that shape an individual's current interactions with people (St. Clair, 1986). Self Psychology, as developed by Heinz Kohut and his followers, explores "how early relationships form the self and the structures of the self" (1986). Jungian Psychology, as developed by Carl Jung (often referred to as Analytical Psychotherapy), is an attempt to create, by means of a symbolic approach, a "dialectical relationship between (his or her personal, as well as the collective) consciousness and the

unconscious (Corsini and Wedding, 1989); and Transpersonal Psychology-- as a development of Humanistic Psychology and as most fully presented by Abraham Maslow-- explores the "extension of identity beyond both individuality and personality" (Fadiman and Frager, 1994).

In exploring the range of action-oriented practices that could be utilized for this research, I narrowed the exploration to the specific fields of 1) Drama Therapy and 2) the Diamond Approach. As such, Drama Therapy (as originated in the United States through the work of Renee Emunah, David Read Johnson, and Robert Landy) is a psychotherapeutic modality that may be defined as "the intentional and systematic use of drama / theater processes to achieve psychological growth and change. The tools are derived from theater, (while) the goals are rooted in psychotherapy" (Emunah, 1994, p.3.).

The Diamond Approach, founded by A. Hameed Ali (pen name A.H. Almaas), is a contemporary spiritual teaching that offers "a creative critique and investigation... (that) incorporates elements of depth psychology... and extends them into... the domain of religion, spirituality, and metaphysics" (Almaas, 1986).

The research regarding the ontological nature of the self as being the soul, distinguished by the experience of inner spaciousness, focuses primarily on the work presented by the

Diamond Approach. As such, Almaas describes the nature of inner spaciousness:

> (It) is nothing more than the direct inner experience of what is generally called self-expansion... [his] direct sense of his inner experience is of greater relaxation and decreased tension,... [he] has experienced [himself] as spaciousness, as openness... [resulting from] the dissolution of a self-boundary" (1986, pp. 22-23).

It is this concept of inner spaciousness that serves as a theoretical foundation for the utilization of action-oriented practices-- from both Drama Therapy and from the Diamond Approach-- as a spiritual practice within the field of Drama Therapy.

In chapter one, I will focus on understanding the nature of the psychologically constructed self as it is presented in both Object Relations and Self Psychology (St. Clair, 1986). As an introduction to the use of action-oriented practices within this context, I will then explore the drama therapeutic modalities of Psychodrama and Developmental Transformations (Emunah, 1994).

In chapter two, I will begin to explore a more expanded or *spiritual* perspective on the nature of the self, as presented in both Jungian (Fadiman & Frager, 1994) and Transpersonal Psychology (Wilber, 1979). I will then define *inner spaciousness* from the perspective of the Diamond Approach, and

explore the 'working through' process from which inner spaciousness may arise. This latter exploration will be a vital part of understanding the practical application for utilizing action-oriented approaches as a spiritual practice within the field of Drama Therapy.

According to Almaas, the process of working through begins with a gentle and compassionate spirit of curiosity, followed by an open and open-ended inquiry into the nature of one's ontological experience of one's self. It is this inquiry process that may then lead to revealing and understanding one's unconscious self-image(s). Following the open and open-ended inquiry process, one may then more thoroughly explore the affect disposition related to and surrounding the image. According to Almaas, this will then allow one's identification with the unconscious self-image to be released, ushering in a felt sense of inner spaciousness. As such, it ultimately "becomes clear that we are not a subject experiencing this spaciousness-- we are the spaciousness" (Almaas, 1986). I will then offer a framework for how this perspective may serve as a spiritual practice in the field of Drama Therapy.

In chapter three, I will then present a catalogue and description of the action-oriented practices that were utilized in the self-revelatory performance, as well as how this perspective may be utilized as a spiritual practice within the

field of Drama Therapy. The video tape "On the Journey Home" that accompanies this thesis is a visual record of the action-oriented practices that were explored in the self-revelatory thesis performance.

Author's Note: Rather than using both masculine and feminine pronouns concurrently, both pronouns are alternated in an equal overall distribution throughout the text.

CHAPTER ONE

PSYCHOLOGICAL PERSPECTIVES ON THE SELF

> From the point of view of the separation-individuation process, the main task of (roughly the third year of life) is an extremely important intrapsychic developmental period, in the course of which a stable sense of entity (self-boundaries) is attained (Mahler, 1975, p.109).

OBJECT RELATIONS PSYCHOLOGY

What is the *self*? An abstract concept at best, the self is-- according to writer Michael St. Clair (1986)-- a difficult term to define and conceptualize, in part because "...many disciplines-- theology, psychology, philosophy-- approach it from different levels of experience and viewpoints" (p. 148). As such, this initial exploration will briefly define and explore the nature and development of the self from the perspective of Object Relations and Self Psychology.

Sigmund Freud, the founder of psychoanalysis (which has "come to serve as the foundation for a general theory of psychology" (Corsini & Wedding, 1989)) presented an early

understanding of the mind as being composed of various psychic structures that develop in early childhood. He originated early Western understandings on the nature of the mind, and identified these various psychic structures as the "superordinate organization" of the ego, the superego, and the id (St. Clair, 1986). Object Relations Psychology, as the study of how early interpersonal relations can impact an individual's interactions with people, supports Freud's recognition of a "superordinate organization" of the psyche (1986). Object Relations theory, however, utilizes the term *self* to identify the primary psychic organization that develops as a result of the infant's interactions with the world (Mahler, 1975 and Kernberg, 1980). In his brief overview of Object Relations theory, St. Clair reaffirms that it is the inner "residues of past relationships" that shape an individual's current interactions, and that those residues (found within the psychic structure) form the superordinate organization of the self (1986). Researchers Freedman and Kich (1994), in presenting a brief overview of Object Relations theory, more specifically clarify these early stages of childhood development.

> The newborn infant proceeds through stages of growth during which the sense of self is formed and differentiated from a sense of others, designated as "objects." "External objects" refer to actual people; "internal objects" refer

> to (the) mental images of others formed inside oneself (p.1).

From this perspective, the development of the self as a 'superordinate organization' occurs through the process of internalization and identification (1994). As such, the self (as defined by writer Michael St. Clair) is a "construction of internalized regulations and characteristics,... sets of interpersonal relations" established during infancy--"...discrete units of self-representation, object representation, and an affect disposition linking them" (1986).

While some object relations theorists label this 'psychic organization' as the *self* (Jacobson, 1964), others refer to it as a self-representation or *self-image* (Kernberg, 1976). This particular research, not oriented towards discriminating the differences between these two constructs, presents a general perspective on the way in which these theorists view the nature of the *self* (a term that will herein include the self-image) as *a cohesion of psychological structures that develop as the result of a child's early interactions with the world.*

Edith Jacobson's view of the child's developmental process offers a valuable contribution and understanding of the self-image. In her book *The Self and the Object World*, Jacobson clearly describes how the self-image forms in early childhood;

and, in particular, how the child's awareness of her experiences is an integral part of that early formation process:

> The image of our self issues from two sources: first, from a direct awareness of our inner experiences, of sensations, of emotional and thought processes, of functional activity [through touch]; and second, from indirect self-perception and introspection, i.e., from the perception of our bodily and mental self as an object... The kernels of the early infantile self-images are the memory traces of pleasurable and unpleasurable sensations, which under the influence of autoerotic and of beginning functional activities and of playful general body investigation become associated with body images (Jacobson, 1980, p.20).

It is the presence of the child's awareness that offers a spiritual perspective of the self-- a self that includes this awareness, in addition to the mental, physical, and affective introjects (self-images). However, in the context of Object Relations theory, it is the 'self-image'-- a coherent image of the self-- that object relations theorists often refer to as the child's identity; the nature of who the child is, and who she takes herself to be. The child, perceiving this self-image, begins to identify herself to be that image; a certain body, or type of body that is or is not well received by the world; a

certain personality that does or does not have value, based on her experience as she interacts with the world. The child, therefore, takes herself to be the internalized representation from this early developmental period, and relates to the 'object' world as if she were that image. As aptly stated by psychotherapist and writer June Singer: "We believe that we are the image we attempt to portray to the world" (1992, p.221).

The child continues to grow and develop, yet all the while relates back to herself-- identifying the core of herself-- as this self-image. "These feelings remain the crystallization point of the feeling of self, around which a sense of identity will be formed" (Mahler, 1968, p.11). Almaas adds that this self-image, as it relates to the object world, is "never a spontaneous response or a free choice, but is always a compulsive reaction... made up of [emotional or affective] reactions to past events from early childhood" (Almaas, 1988).

From St. Clair's earlier definition of the self, it seems clear that-- rather than being a cohesive whole-- the self is a cohesive collection, "discrete units" of internalized memories. Recognizing that the self-image is not a complete unity as such-that the individual is not actually a cohesive entity, but rather a relative harmony among the 'discrete units' of the internalized memories-- was also acknowledged in the work of psychodramatist Jacob Moreno (cited in Pitzele, 1991), drama

therapist Renee Emunah (1994) and drama therapist Robert Landy (1990). The spiritual teacher G.I. Gurdjieff also acknowledged that the self is formed out of the discrete units of internalized memories (Ouspensky, 1949). In speaking about the illusion of a unitary, cohesive "I", Gurdjieff said:

> There is no such "I," or rather there are hundreds, thousands of little "i's" in every one of us. We are divided in ourselves but we cannot recognize the plurality of our being except by observation and study (Gurdjieff, 1973, p.75).

When presenting his understanding of the relationship between the self and one's self-identity, writer Michael St. Clair states, quite simply, that the self is "our basic experience of the person that we are" (St. Clair, 1986). This confirms Kernberg's theories of a child's self-identification, a process that takes place "when the perceptive and cognitive abilities of the child have increased to the point that it can recognize the role aspects of interpersonal interaction" (Kernberg, 1979). Through the growing perceptive and cognitive capacities of the child, the 'superordinate organization' of the child's psyche forms the cohesive structure that object relations theorists herein refer to as the *self*.

Having presented a brief exploration of Object Relations

theory to understand the nature of the self-- both as a psychological construct, as well as the foundation for the child's identity-- an exploration of the developments in Self psychology offers additional clarity regarding the nature of the psychologically constructed self.

SELF PSYCHOLOGY

Self Psychology, as developed by Heinz Kohut and his followers, explores "how early relationships form the self and the structures of the self (St. Clair, 1986). Kohut's work deepened the object relations approach to the formation of the self, which includes both 'self' and 'object' structures within its theoretical framework.

> (A) rudimentary self emerges from relatedness with others in the environment, becoming a cohesive self. The rudimentary self has both an object, which is the idealized parent image, and a subject, the grandiose self. Gradually, the grandiose self becomes tamed and merged into an intact, cohesive personality (Kohut, 1977, p.33).

Kohut's theories focused on the internalization process noted above, yet also addressed two key concepts that are

foundational to his theory of Self psychology. The first concept is that of the selfobject. By definition, the selfobject is referred to as the idealized parent image (or "other") that is internalized within the psyche. Kohut's work emphasized that the development of the self occurs as a direct result of the child's interaction with his parents (or primary caretakers). He acknowledged the idealization process that the child goes through, a process that allows the child to develop an important merging bond with an empathetically responsive selfobject (St. Clair, 1986). Almaas offers additional insight into this early developmental process, specifically regarding the importance of the idealization process that takes place within-- and as an integral part of-- the child's early psychological development.

> The most important proven fact is that the human being is impressionable and can be conditioned to respond in certain ways to certain stimuli. The human child, if not physiologically damaged, usually responds appropriately to inner and outer stimuli. When hungry, he cries for food, and when satisfied, is happy and goes to sleep... Because the human child is so dependent on his parents, he learns to keep or get their love and protection by accommodating them in one way or another. He is dependent on them for his very survival... (As such,) the child finds himself in the

> situation of having to be what his environment (parents) dictates in order for him to survive... So he adopts his parent's values and attitudes (or rebels against them)(Ali, 1992, p.4).

As such, the process of idealization serves to help the child develop a connection to the selfobject-- a connection that is vital to the very survival of the infant, as well as to the ongoing development of the child's sense of self.

The second concept that Kohut addressed was that of the grandiose self. The child, intermingled in her own psychological and developmental growth processes, becomes increasingly aware of her own internal and external capacities, i.e. for increased communication (in quantity, range, and volume), increased mobility, as well as an increase in the capacity for physically moving and manipulating external objects. When this exploring, grandiose self becomes cathected to the object (that offers a reflection for these increased capacities), it means that the object is perceived or experienced as relating to her self as *a part of* her self, or *in service of* her self, "thus functioning as a selfobject" (Ornstein, 1978). The parent (object) thus functions as a selfobject for the growing and developing psyche of the child. As such, in practicing psychotherapy from the perspective of

Self Psychology, a therapist may thus serve as a reparative selfobject for the client's developing self.

Kohut's focus, regarding the psychotherapeutic process, emphasized the importance of empathy on the part of the therapist, and a particular sensitivity to how the patient experiences the therapist. By paying particular attention to how the client views the therapist, the therapist can allow for the development of a mirroring transference. Self psychology thus encourages the therapist to provide particular attention to the client at those times when deficits from early childhood surface in the client's process (1986).

Kohut states that the process of therapy involves a process of working through-- repeatedly getting in touch with the "repressed strivings of the personality and the defensive responses to those childhood strivings" (1971). He suggests that the therapist should offer both mirroring and affirmation to the client, as well as point out how much the client still feels those inner childhood strivings (1978). The mirroring transference allows a client to idealize the therapist, which may then bring up all of the 'inner strivings' that the client was not able to express in childhood. The therapist, by acknowledging these transferences to the client, allows the client to "work through" the pain associated with the early childhood deficits, thus internalizing the presence and

functioning of the therapist (1977). With time, as the client begins to internalize the 'good-enough' qualities of the therapist, her need to idealize an external selfobject will become less apparent, allowing her to become less identified with the early childhood deficits. Successful therapy, therefore, results in a client internalizing "a firmly established, fully functioning, rehabilitated self" (1977).

Having presented an exploration of both Object Relations and Self psychology to understand the formation and identity of the self, a brief exploration of Psychodrama and Developmental Transformations will present a context for the utilization of action-oriented practices within the theoretical context of the psychologically constructed self. The discussion will be focused on understanding how the nature of the self might be approached, as well as how action-oriented practices can be utilized within these contexts.

PSYCHODRAMA

Psychodrama is an action-oriented method of group psychotherapy created and developed by J.L. Moreno-- a process that utilizes "drama and social interaction as methods of psychotherapy" (Holmes and Karp, 1991). Regarding Moreno's

perspective on the nature of the self, author Peter Pitzele (1991) states that Moreno never explicitly defined the nature of the 'self.' In his often quoted "compressed and gnomic" sentence (Pitzele, 1991), Moreno stated that: "Roles do not emerge from the self, but the self may emerge from roles" (1972). Otto Kernberg, in addressing the relationship of role to the development of the self, stated that once the "perceptive and cognitive abilities of the child have increased to the point that it can recognize the role aspects of interpersonal interaction" (1979), a consolidated intrapsychic structure may develop, forming the foundation for the child's identity, or self (St. Clair, 1986). Moreno appears to be saying that the self, as a psychological construct, develops as the result of the role-playing and role-taking that humans are capable of (Pitzele, 1991). As such, a further exploration into the basic elements of psychodrama, including the 'working through' phase (known as enactment), will provide a clearer understanding of the use of action-oriented practices within this context.

There are three basic elements of Moreno's psychodramatic form that best illuminate his perspectives on the nature and relationship of 'roles' and the 'self.' They are:

- the protagonist, a member of the group that will work with a particular issue in a particular session,

- the director, the one who works with the protagonist and the group in a particular drama session, or who directs the protagonist's enactment (also known as the therapist), and
- the auxiliary egos, members of the group who play out significant roles pertinent to the protagonist's life (Holmes & Karp, 1991).

A classical psychodrama consists of three stages: a warm-up, an enactment, and a sharing stage (Holmes, 1991). As such, the warm-up stimulates the "creativity and spontaneity of group members" (1991), facilitates group interaction, as well as focuses group members on issues that they may wish to explore. In an enactment, a protagonist will play out a scene in an attempt to work through some difficulty related to that event. With the help of the director, the protagonist will then choose one or more group members-- auxiliary egos-- to portray the role(s) of the people that are relevant to her psychodrama. A closer examination of the working through process involved in the enactment stage will further clarify how Psychodrama works with the psychologically constructed self, specifically through the techniques of role reversal, doubling, mirroring, and closure.

In the beginning phases of the enactment stage, the

protagonist presents some difficulty that may have emerged from the content of the warm-up exercise. The therapist helps the protagonist to construct a scene by utilizing the auxiliary egos to assist in either accessing emotion (Holmes, 1991), or obtaining emotional distance from an issue-- allowing the protagonist to be informed by his thoughts and feelings in order to create "different solutions to the difficulties in their present relationships" (1991). The director, in combination with the auxiliary egos, may utilize the following techniques in order to facilitate this process:

- role reversal-- having a protagonist and an auxiliary ego change roles, in order to help the protagonist and the group get a better idea of the protagonist's inner thoughts and feelings,
- doubling-- voicing (as director or auxiliary ego) the protagonist's body language, affect, thoughts, or feelings, in order to facilitate an empathetic bond with the protagonist, or
- mirroring-- having the protagonist watch a scene as other participants re-enact the scene, thus facilitating a bond with the protagonist, and, more importantly, having the protagonist be witness to roles or emotions that they may not have had previous

access to.

These techniques are a vital part of the working through process in the enactment stage. As a result, a client may experience a 'catharsis,' wherein a deep emotion or cognitive understanding may arise. By definition, catharsis can be identified as "1. a purging, or 2. a relieving of the emotions, as through the arts or psychotherapy" (Webster, 1984, p.99). Moreno's focus in the enactment stage appears to be on the facilitation of catharsis, particularly regarding the understandings that the person comes to as the result of the enactment (cognitive, perceptive, or affective) that then inform the person's behavior as expressed in a given role.

In a classical Psychodrama, wherein a life drama is being re-enacted, both the protagonist and the audience may experience catharsis. In her book *Acting for Real*, drama therapist Renee Emunah describes similarities between the concept of catharsis found in Psychodrama, and that found in Aristotelian drama-- in which the spectator is emotionally purged by witnessing tragedy (1994). Writer and therapist Jacquelyn Small further develops this concept through an illuminating insight into the psychological nature of catharsis.

> (It) is a Freudian term with a highly complex meaning. It is the act of releasing pent-up feelings and emotions that

> have been held in by inhibition and blocked awareness... Freud felt catharsis is therapeutic because it is a purification or release from tensions, eliminating serious psychological complexes (...systems of repressed or suppressed desires and memories that exert a dominating influence upon the personality...). Catharsis brings these complexes or pieces of "psychological unfinished business" to consciousness and affords them expression (1981, p.149).

As such, catharsis can be viewed as an important and central construct within the enactment of a Psychodrama.

In the closure aspect of the scene (known as sharing), the group members express their own thoughts and feelings about the scene, offering a second opportunity for the protagonist to be witnessed (a continued function of the mirroring process), as well as for other group members to be acknowledged for their relationship with the scene, what it brought up for them, etc. The 'solution' for a protagonist, then, is found within the understandings that results from the enactment-- either cognitive, perceptive, or affective-- and then informs behavior by "both feelings and thoughts from the preceding scenes... although what is enacted is not necessarily a rehearsal for life" (Holmes, 1991, pp. 10-11). As such, these solutions,

understandings, and "self-realizations" both inform and continue to form the ever-emerging, constantly developing psychological structures of the self.

The issue of catharsis was described in order to theoretically explore the subjective, ontological, felt experience of a client in a psychotherapeutic setting. Through exploring the felt 'in-the-moment' experiences of a client, the issue of self-identity may begin to be addressed. As a client begins to sense her subjective experiences of 'anxiousness' or 'calmness', the therapist-- when working from a spiritual perspective-- may begin to help the client to see how those experiences relate to her fundamental beliefs about who she takes herself to be, i.e. 'I am one who is anxious,' as opposed to 'I am one who is at peace.' As such, the focus of future sections will be to continue exploring how these 'in-the-moment' experiences may affect the nature of one's self-perception (self-identity), and begin to illuminate a more expanded perspective on the nature of the self.

In summary, the psychological nature of the self can be viewed as a construct, functioning as a 'superordinate organization' within the psychic structure. Through understanding the difficulties associated with the development of the self, the therapist is called upon to provide both

mirroring for the parts of the psyche that need support, as well as utilize role reversal and doubling as needed. This 'working through' process may result in either cognitive, perceptive, or affective understandings, as well a possible experience of catharsis. A client is then assisted, by the therapist, in fully experiencing and 'purging' an emotion. In a psychodrama, the protagonist is then informed, by her thoughts and emotions, as to what behavior and roles are appropriate in the enacted situation. These roles and behaviors, then, both inform and form the cohesive structure of the self.

Having presented a brief exploration of the use of action-oriented practices within the context of Psychodrama, a review of the drama therapeutic modality of Developmental Transformations will offer an additional context for the use of action-oriented practices within the context of the psychologically constructed self.

DEVELOPMENTAL TRANSFORMATIONS

Developmental Transformations is a drama therapeutic modality developed by David R. Johnson, Ph.D. (1982). Its theoretical foundation rests on the developmental paradigm of

childhood development. The nature of his work is based on understanding the links between drama and childhood development, particularly of the "concept of transformation: [which is] the flexible alteration of self in response to the ever-changing world about one" (1982). With the developmental paradigm at its core, developmental transformations views the "personhood" [self] as a *process* in which "what is to come continuously emerges out of what has been" (1982). Johnson views the growth and development of the self as resulting from the roles (and the complexities of the roles) that one plays out and creates. Johnson offers that the self is ever-changing, and is in constant development (Johnson, 1992).

> ...[the] entire experiential world is not static, but a continuously changing and transforming set of feelings, perceptions, thoughts, images, and presences. The boundaries among these various elements... are permeable and are constantly changing as our representational world is revised and transformed throughout our life. A human being as a consciousness is always transforming, as the stream of inner life shifts, ebbs, and flows (Johnson, p.285).

In keeping with a developmental approach, Johnson focuses on five important developmental processes that are relevant to

the use of action-oriented practices:

1. the degree of structure, or organization, which one brings to any given situation;
2. the particular medium of expression which one uses (e.g., verbal, symbolic, movement, sound);
3. the degree of complexity or articulation which one can manage in one's activities;
4. the intensity of affect which one can tolerate in any given situation without overwhelming anxiety; and
5. the degree to which one perceives others as active, whole, and autonomous, and therefore the interpersonal demand one can experience in interactions with others.

An exploration of these five developmental processes will begin to clarify Johnson's utilization of action-oriented practices as related to the development of the self.

Structure relates to the degree to which a group leader provides clearly defined instructions for the utilization of action-oriented practices, as related to the spatial formation, action, task, and roles that occur within the group activity (Johnson, 1992). Johnson notes that stable, reliable early holding environments in childhood will result in the child developing a more stable psychological structure. "Unstable, conflictual,... [or] confusing" holding environments would

prevent the child from developing more stable internal representations (1992). The therapist would then provide whatever level of structure is necessary in order to meet the needs of the participating client.

The medium of expression in a group activity relates to the representational form of expression utilized in the group activity. Johnson identifies specific, recurring forms that relate to a) movement, b) sound, c) image, and d) word. He also suggests that these mediums correlate to three stages of childhood development, namely sensorimotor, symbolic, and reflective. Through observation, the therapist can then use forms that best relate to the stage of development that the client presents, thus facilitating the client's developmental growth (1992).

The degree of complexity in (or of) a group activity represents the degree to which space, task, or role structures are implemented in a group activity: space refers to circles, lines, or clusters of group formations; task refers to unison activity in sound and/or movement; and role refers to those that are either unique to each individual, or those that are performed in unison.

Affect relates to the degree to which the individuals are asked to express emotional states. The primary focus of the therapist would be on identifying the emotional intensity or

distance that the person has from the actions, images, or characters. As such, assisting a client in the regulation of emotion serves as a psychotherapeutic function of the therapist, thus facilitating the growth of the client's self: as "affect becomes more integrated and less threatening," the self then "becomes more complex and organized" (1992).

Interpersonal demand relates to the degree to which the exercise places a demand on the participants to relate to others. Johnson further states that the way that one interacts with others will progress from (1) a state of no interaction, (2) to action directed toward the other with no expectation of a response, (3) to primitive interactions in which one's responses are but immediate reactions to the other's behavior, and finally (4) to full interactions in which a back and forth response occurs between two independent people. Working with the level of interpersonal demand in a group activity can facilitate the development of the self as the "self and other slowly emerge as separate entities" (1992). Johnson continues by recognizing that the "ability to adapt flexibly to changing circumstances" is an important function of the self.

In Developmental Transformations, Johnson utilizes action-oriented practices to facilitate the structure, complexity, diversity of expression, interpersonal demand, and affect expression necessary for the developmental growth of the

individual. The goal of psychotherapy, according to Johnson, is to facilitate psychological growth based on the stage of childhood development that a client may be arrested in.

In chapter one, a theoretical context for the psychologically constructed self was presented. A brief exploration on the use of action-oriented practices was then offered, as demonstrated through the modalities of both Psychodrama and Developmental Transformations. As a bridge towards understanding a spiritual perspective of the self, chapter two focuses on the perspectives of Jungian and Transpersonal Psychology, as well as on the teachings of the Diamond Approach. The focus of chapter two is on a person's experience of the self, how that experience of the self affects one's self-identity, and how the inclusion of a spiritual perspective supports these understandings-- thus offering a spiritual practice to the field of Drama Therapy.

CHAPTER TWO

SPIRITUAL APPROACHES TO THE SELF

JUNGIAN PSYCHOLOGY

Jungian Psychology (also known as Analytical Psychology) is a form of psychotherapy developed by Carl Jung-- one that utilizes symbols and archetypes to represent the relationship between consciousness and the unconscious. A student of Freud, Jung departed from the traditional psychoanalytic approaches in order to focus on a more expanded view on the self, and incorporated an understanding of consciousness (the conscious and unconscious forces that shape an individual's psyche) into the process of psychoanalysis. With this inclusion, Jung became the first theorist / practitioner from western psychology to offer a more expanded and spiritual perspective on the nature of the self. In attempting to describe the self, Jung offered a symbolic understanding of the self as an archetype, the center of being "around which the ego circumnambulates" (Singer, 1972). Jung viewed the self as a central archetype, one which functions as the totality of the personality. He states that the self, as an archetype, can be depicted in dreams or images either "impersonally (as a circle, mandala, crystal, or stone), or

personally (as a royal couple, a divine child, or as some other symbol of divinity)" (1992). It is through Jung's concept of the archetype wherein we begin to more clearly understand his spiritual perspective of the self. He viewed the archetype of the self as an inner force-- not necessarily distinct from the ego structures of the psyche-- but rather as an overarching structure wherein the ego, as such, is subsumed, becoming "one of the many structures within the psyche" (1992). Acknowledgment of a self that is greater than the psychological structures of the psyche was a groundbreaking and foundational theory for an expanded, spiritual perspective on the nature of the self, "one that transcends individual psychological experience" (Landy, 1986).

Jung's analytic psychotherapy focuses on developing a genuine relationship between the therapist and client (Fadiman and Frager, 1994). He viewed the process of psychotherapy as taking place in two primary stages. The first stage includes three parts: analysis of the client's issues, witnessing the client's confession, and elucidating the issues presented. The second stage is called the synthetic. The synthetic includes education (psychological insight) and transformation, through the integration of the psychotherapeutic process and the information that arises, i.e. the processing of thoughts and feelings (1994). As such, it involves both the cognitive

understandings that arise (in relation to both conscious and unconscious processes), as well as the regulation of emotion-- through either emotional expression, or through a cognitive approach to understanding emotional expression.

Jung's exploration of the conscious and the unconscious, active imagination, dreams, symbols, and archetypes, did not specifically address how one might phenomenologically experience the self. However, he did acknowledge that the self could be experienced-- but that the experience of the self, in and of itself, would be limited. He also stated that experience itself was "unlimited and endless... If I were one with the Self I would have knowledge of everything" (Jung, 1975).

> As one of the goals of the psychotherapy, Jung believed that the goal of the individuation process was towards the development of the self (1975). As such, Jung conceptualized that the self exists as the totality-- and through the integration of-- pairs of opposites the psyche, which includes the persona and the ego [conscious], as well as the shadow and the anima / animus [masculine and feminine aspects of the unconscious] (Fadiman and Frager, 1994). Emerging out of the patriarchal nature of his time, Jung viewed the opposites of the psyche as very distinct and, as a result of their distinctiveness, problematic to the integration processes. But no one can evade the fact, that in taking up a masculine calling, studying and working

> in a man's way, woman is doing something not wholly in agreement with, if not directly injurious to, her feminine nature (in Jacobi, 1959, p. 25).

Jung's work clearly identified the difficulties associated with this integration process, and never failed to acknoweldge the daunting process of working with the depths of the unconscious. In describing the final scene of a client's dream, Jung addressed this issue with a humbling, almost mystical insight and clarity.

> The voice finally declares, "Everything must be ruled by the light," which presumably means the light of the discerning, conscious mind, a genuine *illuminatio* honestly acquired. The dark depths of the unconscious are no longer to be denied by ignorance and sophistry-- at best a poor disguise for common fear-- nor are they to be explained away with pseudo-scientific rationalizations. On the contrary it must now be admitted that things exist in the psyche about which we know little or nothing at all, but which nevertheless affect our bodies in the most obstinate way, and that they possess at least as much reality as the things of the physical world which ultimately we do not understand either. No line of research which asserted that its subject was unreal or a "nothing but" has ever made any contribution to knowledge (in Campbell, 1971, p.358).

Jung's overall concept of self-identity appears to relate to the recognition of the self as being one of the parts of the psyche; i.e. identifying one's self as any one or a combination of the following: the persona, the ego, the shadow, or the anima / animus. For example, if one is identified with the persona, he might recognize himself as 'the good husband.' If someone is identified with the ego, he might recognize himself as 'the one who has to do it right.' Someone identified with the shadow might see himself as 'the black sheep of the family,' whereas someone identified with the anima / animus might see himself as 'the strong one' or 'the weak one.' In identifying one's self as one of the *parts* of the psyche, the ultimate goal of the individuation process would be to begin to identify with the self that is the *totality* of one's experience of one's self, i.e. identify oneself as being the consciousness as a whole, as opposed to identifying with one of the smaller subsets (Jung, 1928).

In her book *Boundaries of the Soul*, psychotherapist and author June Singer, focuses her writing on the experience of psychoanalysis. She writes extensively on Jung's concept of the archetype, which has been described as the "potential energy of the psyche" (Fadiman and Frager, 1992). Singer elaborates on this sensory, experienced nature of the archetype's potentiality:

> The self embraces all there is... *Being* is being alive to the potency of the creative principle, translucent to the lightness and the darkness... porous to the flux of the collective unconscious... The knowledge which comes from (this) sensation is immediate and direct perception which arrives via the senses... (1972, pp. 213, 386).

Having presented a brief exploration of the nature of the self, identity, and analytic psychotherapy, an exploration of Transpersonal Psychology will continue to build a bridge towards a spiritual understanding of the nature of the self.

TRANSPERSONAL PSYCHOLOGY

Transpersonal Psychology, founded primarily through the work of Abraham Maslow, offers an additional view of an expanded self, defining the self thus:

> ...[it is] an individual's inner core or inherent nature--one's tastes, values, and goals. Understanding one's inner nature and acting in accordance with it is essential to actualizing the self (Fadiman and Frager, 1994, p.485).

As presented in the quote above, Maslow identified the growth and development of the self with the term *self-*

actualization, loosely defined as "the full use and exploitation of talents, capacities, potentialities, etc." (Maslow, 1970). Maslow's work also focused on the qualities found in the personalities of self-actualizers, particularly as they relate to their personal, interpersonal, and communal experiences in life (Fadiman and Frager, 1994). Maslow noted that self-actualizers displayed an acceptance of self, others, and nature; spontaneity, discrimination, deeper and more profound interpersonal relations, as well as having experienced mystic and peak experiences (1994). It is in Maslow's research on the concept and recognition of peak experiences where he presents an expanded, spiritual understanding of the self.

Maslow's concept of and perspective on peak experiences, according to Fadiman and Frager, is that they "are often inspired by intense feelings of love, exposure to great art or music, or by witnessing the overwhelming beauty of nature" (1994). Maslow stated that peak experiences may be understood as the "Gestalt psychologists closure," the paradigm of the Reichian complete orgasm, or as the "total discharge, catharsis, culmination, climax, consummation, emptying or finishing" (Maslow, 1968). The most powerful peak experiences, according to Maslow, include "feelings of... great ecstasy and wonder and awe, the loss of placing in time and space..." (1970).

Maslow also identified the feelings of transcendence that often accompany these experiences. It is from his understanding of transcendence wherein the theories of an expanded self are most clearly presented: "Transcenders are more likely to regard themselves as the carriers of their talents and abilities, hence they are less ego-involved in their work" (Fadiman and Frager, 1994, p. 478). As such, Maslow related these experiences to a *being psychology*. In his framework, he describes a psychology wherein a person is able to access objectivity and distance from a given situation, disidentified from one's identifications, and able to reside in a state of being. In this state, Maslow states that an individual may appear to become absorbed in contemplation or appreciation. The person is able to just be herself, such that no intervention is necessary. From this perspective, a person's experience of her self appears to extend beyond the cognitive or affective recognition of self-perception. The experience of the self appears to be just that... an active experience of one's self.

Ken Wilber, one of the foremost writers on consciousness and Transpersonal Psychology, writes of a 'transcendent self'--one that shares a great similarity to Maslow's perspectives of the self. In so doing, Wilber provides a clear and illuminating bridge within the field of psychology: from modern psychological theory, to that of the human potential movement, to the theories of Transpersonal Psychology (thus moving into the domains of self-actualization and transcendence).

In his book *No Boundary*, Wilber describes a state of

awareness in which one may view one's self-- as well as all of mankind-- through the lens of the collective consciousness. It is in this state of awareness wherein the boundaries of one's familiar self can expand exponentially, allowing for the emergence of one's soul. In this soul-space, the 'deeper self' remains untouched, free, and open in the face of personal difficulties, finding a "quiet source of inner strength within" (Wilber, 1985).

Wilber continues by describing the self as a center and expanse of awareness, detached from one's personal mind, body, emotions, thoughts, and feelings (1985, p.128). Wilber maintains that this self is constituted by awareness itself: "...we begin with the realization that the pure Self or transpersonal Witness is an *ever-present* consciousness, even when we doubt it's existence" (Wilber, 1998, p.286-7). This self is one that can be recognized by an inner sense of openness and clarity, as presented in Wilber's meditative recitation:

> I have a body, but I am not my body... I have emotions, but I am not my emotions... I have thoughts, but I am not my thoughts. I can know and intuit my thoughts, and what can be known is not the true Knower. Thoughts come to me and thoughts leave me, but they do not affect my inward I. I have thoughts but I am not my thoughts (1985, p.128).

Following this recitation, Wilber asserts that one may begin to intuit a deep inward sense of freedom, lightness, release, and stability.

Wilber continues this exploration of the transcendent self in his most recent work, *Eye of the Spirit (1998)*. In this work, Wilber refers to the transcendent self as being the soul itself; and the journey of spiritual growth as being that of the journey towards enlightenment. As opposed to the self being the 'witnesser' who *experiences* the qualities listed above, Wilber holds that the soul, once contacted, allows for the boundaries of the witnesser-- of 'self' and 'other'-- to be dissolved. No longer identified with one's body, thoughts, emotions, or self-image, one experiences a non-dual awareness, which is

> ...very simple, very obvious, (and) very clear. You realize that your intrinsic being is vast and open, empty and clear, and everything arising anywhere is arising within you, as intrinsic spirit, spontaneously... Sights float by in nature, thoughts float by in the mind, feelings float by in the body, and I am none of those. I am not an object. I am the pure Witness of all those objects. I am Consciousness as such (1998, p.47, 288).

Wilber's writings clearly delineate many facets involved in psychological and spiritual development. Exploring the nature of the self, he clearly identifies the nature of consciousness as a felt, sensed experience, and recognizes this to be the very nature of the self, the nature of the human being-- that we are, exist from and of, consciousness itself.

Having presented a brief exploration of the nature of the

self within both Jungian and Transpersonal Psychology, an exploration of the Diamond Approach will offer an additional spiritual perspective on the nature of the self. Like Wilber's work, the Diamond Approach also recognizes the concept of the self as being an ontological, felt sense of inner spaciousness. As such, the Diamond Approach will also present an understanding of the specific process wherein this experience of inner spaciousness may arise within the psyche.

THE DIAMOND APPROACH

The Ridhwan Foundation is a teaching school-- officially recognized as a church-- that was founded by A. Hameed Ali (pen name A.H. Almaas) in 1975. The Diamond Approach, as the methodology of the Ridhwan Foundation, is a contemporary spiritual teaching that offers an integrated view of self-realization and actualization. It is "a creative critique and investigation... [that] incorporates elements of depth psychology... and extends them into... the domain of religion, spirituality, and metaphysics" (Almaas, 1986). Almaas's unique contribution is his understanding of how these realms are related, "how they can be worked with in ways that allow psychological understanding to support a spiritual development,

and how the discoveries made possible by a comprehensive understanding of the self can contribute to psychological understanding" (Johnson in Almaas, 1997, p.vii).

Senior members of the Ridhwan Foundation, in an unpublished student information statement, present the spiritual method of the Diamond Approach-- which is that of open and open-ended inquiry into personal experience.

> This inquiry and understanding facilitates the unfoldment of the soul by opening it up to its inherent spiritual nature and qualities... The Diamond Approach is not a psychotherapy or a therapy of any kind. It is not specifically an approach to healing. When healing benefits result, they are only a by-product of the unfoldment of the soul in its journey towards spiritual maturity and completeness.

His precise methodology works with psychological issues in order to clarify the personality, through a recognition of one's true nature, as a part of spiritual growth and development.

> Personality is not something to be eliminated. It is simply full of fear because it does not know its true nature. The personality needs to be completely and thoroughly understood and cherished... conditioning that was once useful for protection and defense, even for physical survival... We are now stuck with those patterns and mechanisms that we developed in our past to protect us from too much pain or

> from annihilation... (W)orking through an issue-- which involves ceasing to be identified with it-- typically allows the arising of an essential state... the personality becomes clearer and purer each time a quality of essence is realized and the issues around it are understood (Almaas, 1997, p.6-7,17).

As a 'sacred psychology,' the Diamond Approach utilizes elements of modern psychology in understanding the soul as being the totality of the self. This methodology offers a perspective of the self that includes modern psychological perspectives on the self in its perspective of the soul. The teaching views the soul-as-self to be (in terms of one's ontological experience) the 'experiencer'-- the part of one's pure awareness that is experienced as a pure, individual consciousness, and gives an person a specific, distinct sense of himself.

As in Hinduism, Buddhism, Kashmiri Shaivism, and Sufism (Shafii, 1985; Almaas, 1986; Sheikh, 1989), the Diamond Approach describes the soul-as-self as the totality that includes an ontologically felt sense of inner spaciousness-- a void that exists prior to the structuralization of the internalized childhood object relations (Almaas, 1986). It is the ontological sense of inner spaciousness that is recognized to be the identity of the soul-as-self (as distinct from an identity

based solely on the psychologically constructed self).

> One way... is to investigate what happens when the self-image changes, i.e., when some of its boundaries are removed or modified. As some of the boundaries imposed on the individual by his self-image are dissolved, he gains greater freedom of perception and action. For instance, as the "weak" person understands his "weakness", as he sees its genesis and understands its psychodynamics, this boundary of "weakness" is challenged and gradually dissolves.... (he) feels that he is "stronger", more capable, freer.... In the dissolution of a self-boundary there usually involves, sooner or later, a sense of expansion, of experiencing oneself as more spacious (Almaas, p.17-18).

Theater director Jerzy Grotowsky, in his attempt to achieve "pure theater," describes a somewhat similar process.

> ...both (the) actor and director work to eliminate obstructions to the pure encounter of the actor... (letting) go of stereotyped societal masks, working directly with his body to remove any psychological and physiological blocks to authentic expression (in Johnson, 1992, p.2).

When the self-images are allowed to dissolve, a sense of inner spaciousness can arise from within. When the spaciousness arises, one's self-identity is able to shift from an identification with the self-image, to recognizing the nature of identity to be the inner spaciousness itself.

> Our evidence suggests that the more rigid boundaries of the self are made porous and dissolved, the clearer and sharper becomes the experience of the mind as space... And ultimately it becomes clear that we are not a subject experiencing this spaciousness... we are the spaciousness (Almaas, p.21-23).

This perspective of the Diamond Approach appears to clarify the nature of self-identity from a spiritual perspective. Instead of identifying one's self as "the child," "the one with brown hair," or "the one who is helpless," one can begin to experience that self as being something bigger than, but not necessarily separate from, the internalized self-image. The process of illuminating the nature of the self from this perspective, according to Almaas, involves first understanding and revealing the nature of the (primarily unconscious) self-image(s), then fully experiencing and exploring the affect disposition related to and surrounding the self-image. As such,

the Diamond Approach-- through its teachings and its action-oriented practices (some of which will be explored in chapter three)-- specifically and clearly elucidate the process of spiritual development through the recognition of an ontological experience of inner spaciousness as the elemental nature of the self.

CHAPTER THREE

EXPLORING THE SELF: A CATALOGUE OF ACTION-ORIENTED PRACTICES

The following is a catalogue of the action-oriented practices that were utilized in the thesis performance process. The catalogue is composed of two sections. The first section provides a brief description of self-revelatory performance as an action-oriented practice utilized within the context of this thesis. The second section of the catalogue will provide brief definitions of the five primary action-oriented practices that were utilized in the performance, and show how these action-oriented approaches may be utilized as a spiritual practice within the field of Drama Therapy.

It is important to note that this thesis explores only a limited number of action-oriented practices for facilitating psychological and spiritual development. In addition, this thesis addresses a very small portion of the whole of the Diamond Approach teachings. As such, further academic and experiential work would be essential in order to create a more complete, specific methodology for developing a spiritual practice within the field of Drama Therapy.

SELF-REVELATORY PERFORMANCE

Self-revelatory performance is a new genre of theater, wherein an actor sheds his theatrical roles in order to be acknowledged for his creative achievement (Emunah, 1994). Unlike traditional theater, however, a self-revelatory performance allows for the actors themselves to be "coming out as themselves throughout the performance," and thus be acknowledged for "who they are as people" (1994, p.289).

For the purpose of this thesis, the self-revelatory performance was created in the form of a dramatic ritual, not unlike those found in many ancient cultures. In a dramatic ritual, the dramatic and healing processes are innately indistinguishable. As such, it has the unique capacity to express and embody many aspects of the psyche: "the physical and the emotional, the mental and the spiritual; the personal and the universal; the secular and the sacred" (1994, p.21). As a dramatic form, ritual also serves as a powerful container for both the actor and the audience, providing an indisputable sense of community and interconnection.

THE MONOLOGUE

The monologue is a communicative form of speech enabling one to express what takes place within one's life. The audience, as a witness to the individual's monologue, is able to experience a feeling of unexpected identification with the [person's] struggles (Emunah, 1994, p.8). As distinct from a dialogue-- wherein a person is communicating with another individual-- a monologue allows a person to be with his own individual thoughts, emotions, reactions, and insights, and then express them (without interruption) to the listener. Whether structured (on a given theme or subject) or improvised, monologues allow a person to more thoroughly communicate his inner experience without the added task of having to process or respond to someone's external responses. For the thesis performance, the monologue was often used in order to deepen a scene's expression of a self-image. In so doing, it allowed me to more thoroughly experience and communicate the emotional and psychological disposition that surrounded the particular self image.

In Drama Therapy, the monologue is utilized in self-revelatory performance as a way to explicate one's personal life story in order to facilitate the healing process. It is also utilized-- in this form, as well as in a modified version-- in a

variety of the subsections found within the Five Phase Model of Drama Therapy as presented by Renee Emunah (1994). Variations of the monologue can also be found in the fields of Psychodrama and Developmental Transformations, oriented towards deepening a particular enactment or scene for the purpose of additional insights and/or personal expressions.

THE REPEATING QUESTION

The repeating question is a Socratic form of inquiry and investigation that allows a question to more deeply penetrate into a person's conscious and/or unconscious processes. It is a way of asking a question that also allows a person's innate sense of self-inquiry to be stimulated.

The repeating question is an exercise requiring two people. Both people begin by facing one another. Among themselves, they will decide who will ask the question for the first time through. (During the second time through, these roles are to be reversed.) The question itself is to be chosen by the facilitator. The question is one that will allow a participant to more fully explore a specific topic or theme. For example, a facilitator might ask the following question: "Tell me a way you avoid taking care of yourself when you are under stress."

The questioner begins by asking the question, all the while maintaining a neutral position, as free of judgment and emotional interaction as possible. The answerer then allows herself to respond to the question as spontaneously as possible, saying the first response that come to her mind. Once she has finished her response, the questioner says "thank you" (to acknowledge the person's response), and then repeats the question to the person. This process continues for 10 minutes, wherein the questioner and the answerer switch roles, allowing both participants to fully and deeply access the psychological and emotional issues related to the question.

For the thesis performance, the repeating question was utilized in order to more thoroughly explore several very specific issues related to self-image. In the opening scene, the repeating question "Tell me who you are..." was used to more clearly illuminate my self-perception in relationship to my personal identity. In scene seven, the repeating question "What's right about not feeling big?" was used to assist me in exploring feelings of deficiency, pain, and loss that arose in relationship to particular self-images; and in scene eight, the repeating question "Tell me who you are..." was again utilized in order to deepen the arising awarenesses regarding my newly emerging sense of self. Having explored some very difficult material prior to this scene, I found that my sense of self had

begun to shift from my historical associations of myself to the arising ontological experience of inner spaciousness, lightness, and clarity. (The thesis performance video may provide a clearer understanding of the use of this exercise.)

In Drama Therapy, this exercise may be utilized, with higher functioning populations, in any phase or segment of the psychotherapy process. Tailored to the specific needs of the group, this question will allow participants to more fully explore a specific issue, theme, or difficulty. For example, let's say that members of an ongoing group begin to openly communicate that they are aware of feeling uncomfortable in opening up and sharing with one another. The facilitator could then develop an exercise with the following question: "Tell me something that makes you feel uncomfortable in sharing with the group." In this way, the exercise-- if presented to an appropriate population at an appropriate time-- could be very useful in revealing valuable information for the person engaging in the self-inquiry. Followed up with a group sharing, the group may also begin to understand deeper layers of their own hesitations, fears, or resistances (Yalom, 1970).

. . . .

SEATED MEDITATION

The seated meditation used in the thesis performance is called "The Morning Exercise," and was adapted from Charles Tart's book, *Living the Mindful Life* (1994, p.52-56). It is a 'Sensing, Looking, and Listening' exercise that was taught by G.I. Gurdjieff, utilized to facilitate-- and as a prelude to-- the act of self-remembering. For the act of self-remembering, meditation is utilized to assist in being *present*, referred to by some as a state of *awareness* (Chodron, 1997).

> I am here... I know that I am myself. [And] in certain conditons, I am forced to know that I am here (Pentland, 1997, p.21).

When one is seated, physical movement is naturally limited. As such, the meditation allows for a practitioner to become more aware of his inner thoughts, emotions, and impulses. If a person is continually distracted by these activities, he might have some difficulty in being *present* in the here-and-now moment. As aptly stated by author John Pentland, "...when we are sitting by ourselves, then perhaps we can begin to direct our attention" (1997, p. 23). The meditation is useful in order to still one's mental and/or physiological activity, as well as to increase one's awareness regarding the obstructions to being present. As such, one can become more 'congruent' with his environment as a whole (Corsini and Wedding, 1989).

> There are some meditators who don't let their mind rest in itself [simple present awareness], as they should. Instead they let it watch outwardly or search inwardly. You will neither see nor find [Spirit] by watching outwardly or searching inwardly... There is never a time that you do not have access to this Witnessing awareness. At every single moment, there is a spontaneous awareness of whatever happens to be present-- and that simple, spontaneous, effortless awareness is ever-present Spirit itself (Wilber, 1998, p.288).

In the thesis performance, the seated meditation was used as a primary theatrical and experiential tool to facilitate my awareness of an inner sense of stillness, calm, clarity, and presence. Through maintaining a connection with these qualities within myself, I felt a greater sense of capacity and curiosity which helped me to explore the historical material that followed.

In Drama Therapy, the seated meditation could prove very valuable at the start of any session. Though quite suitable for higher functioning populations, variations of this seated meditation could be utilized with clients requiring a greater degree of structure. For example, in an outpatient psychiatric group setting, a facilitator might modify this exercise in the following way. They might suggest that the group, 'keeping

their eyes focused on a particular point on the ground, put their hands on their laps-- really feeling their legs with their hands and feeling their feet on the floor-- and take three deep breaths together'. In this way, the facilitator might slow down each subsequent breath, modeling for the group, thus allowing the participant(s) to relax and quiet their physiological, mental, and emotional activity. As such, a seated meditation may allow for a more clear and objective perspective of a person's particular life and issues as he engages in the psychotherapeutic process. Again, further academic and experiential work would be essential in order to create a more complete, specific methodology for developing a spiritual practice within the field of Drama Therapy.

GURDJIEFF'S SACRED DANCES

These sacred dances were developed by G.I. Gurdjieff in the early 1900's (Ouspensky, 1949, pp.16-17), and were derived from his exposure to the dances of the Sarmoun Darq (an ancient Sufi group in Balkh, Afghanistan), the Dervish Dances, as well as various ancient and national Eastern sacred dances. Quite simply, they are dances which facilitate a deepening of a seeker's spiritual awareness; i.e., for the purpose of this

thesis, assist a seeker in contacting an expanded, more spiritual nature of the self.

Gurdjieff created the dances to produce an "interesting and beautiful spectacle" containing a certain meaning hidden beneath the outward form (1979, pp.16-17). In essence, these dances reproduce in a visual form the laws which govern the movements of the planets. Like the movements of the heavenly bodies, they give a visual representation of the laws which govern the solar system, and remind us of them and of ourselves, being also governed by these laws (1979). Author and historian Kathleen Riordan Speeth offers a vivid description of the history, purpose, and brief depiction of these dances.

> The rhythmic, gymnastic movements that Gurdjieff adapted from Asiatic sources for use in the work have the twofold purpose of conveying a certain kind of knowledge, and offering the means for attaining a harmonious state of being. They are a kind of meditation in action that also has the properties of an art form and a language... Their sources include Turkestan, Tibet, Afghanistan, Kafirstan, Chitral, Chian, Transcaspia, and Turkey. In practicing these movements, an effort is made to divide the attention and remember onesself, for often the head, arms, hands, and feet must follow different beats and without a certain level of awareness, performing them well is quite impossible. (Speeth, 1989, p. 83-88).

The two dances utilized in the thesis performance were the "Dragon Walk" and the "I Wish to Be Present" dances. In the performance, these dances were utilized to achieve two primary goals. The first dance-- the "Dragon Walk--" was utilized as a metaphorical representation of the psychic repetitive patterns resulting from early childhood conditioning. The second dance-- "I Wish to Be Present--" was particularly designed in order to disrupt the normative, repetitive patterns of mental and physical activity. In it, the familiar patterns of the personality (based on childhood conditioning) become temporarily disoriented, thus allowing one's self-- an ontological sense of inner spaciousness, or presence-- to arise.

In Drama Therapy, this exercise could be utilized as a spiritual practice-- in conjunction with preliminary and follow-up work-- by facilitating sensory and perceptual awareness, tension release and relaxation, and facilitating awareness of being, or not being, 'present.' As this is a highly complex exercise-- involving a great deal of motor coordination and psychological dexterity-- the exercise might be better utilized if restructured, as in the seated meditation, for use with lesser functioning populations.

MOVEMENT MEDITATION

A Movement Meditation, as with the Seated Meditation and Gurdjieff's Sacred Dances, is also utilized in order to facilitate one's awareness of being (or not being) present. During the meditation, a practitioner allows herself to move as freely and spontaneously as possible, while simultaneously maintaining awareness of her breath. As in a traditional meditation, the focus of this meditation is to allow the movement to flow from one's inner self, or soul, and to not try to make anything happen.

In the thesis performance, the movement meditation was used to deepen the seated meditation practice, allowing the movement to flow freely from a space of inner openness, curiosity, and exploration.

In Drama Therapy, as with the seated meditation, the movement meditation could prove very valuable when utilized as a part of an ongoing psychotherapeutic process. The journey through psychotherapy could be greatly enhanced and deepened by creating a space wherein a client is allowed to contact, express, and embody her inner qualities of relaxation, openness, creativity, and spontaneity. As this is also a complex exercise, it would be important to structure the exercise according to the specific needs of each client.

CONCLUSIONS

This thesis describes the theoretical and experiential processes involved in utilizing action-oriented approaches as part of a spiritual practice in a self-revelatory performance, as well as in the field of Drama Therapy. In chapter one, I focused on defining and understanding the development of the self from the perspective of several psychological theories. In chapter two, as a bridge towards a spiritual understanding of the self, I briefly explored Jungian, Transpersonal, Psychodrama, Developmental Transformations, and the Diamond Approach theories as they address the nature of the self, and offered these concepts as a bridge towards developing a spiritual practice within the field of Drama Therapy. In chapter three, I presented a catalogue of the action-oriented practices that were utilized in the thesis performance process; and, as such, discussed how these action-oriented approaches may be utilized as a spiritual practice within the field of Drama Therapy.

Throughout the field of psychology, many assessment and intervention tools concentrate on working with psychological concepts and structures, while there is a significantly lesser focus on either the body or on the soul. Through drawing

attention to a variety of spiritual perspectives of the self, a greater understanding of how to work with that self from a more integrated position was presented-- integrating both the body and the mind through an awareness of consciousness. As such, this exploration provided a meaningful and useful framework for understanding how a more expanded, ontologically felt sense of the self may be experienced by a client.

The action-oriented practices included in this research focused primarily on body and sensory awareness, meditation, and self-revelation. These exercises offered a deeper and more expanded, felt sense of self, or soul. The recogntion of, connection to, and identification with the inner spaciousness of the soul may thus assist a spiritually-oriented seeker in accessing a greater role repertiore, greater self-awareness, as well as a heightened sense of consciousness.

Throughout the thesis performance, many self-identifications were explored through the storyline of my personal, historical self-revelation. Many of these identifications were accompanied by a broad range of emotions-- from the ecstatic, to the acutely painful and overwhelming. Through it all, however, the task as the 'seeker' was to focus on being present; and, if I was not, to explore the mental or emotional occlusions that prevented me from being present. Through this process, it became increasingly clear to me that I-

- the self that I recognized as me-- was not the emotions that I had taken myself to be; that I was not the baby, child, or teenager that I had taken myself to be. Instead, I had begun to recognize that specific, felt qualities were beginning to arise in my sensed experience of myself. I recognized these ontological and phenomenological qualities as forms of clarity, calmness, openness, expansiveness, compassion, love, strength, joy-- and, most recognizably, a sense of inner spaciousness.

As a result of the academic and experiential work of this thesis, I have both personally and professionally felt a sense of awe and respect for the process of developing a spiritual practice-- both within Drama Therapy, as well as within one's personal life. In conjunction with the psychotherapeutic process, the utilization of any variety of sensory or meditative awareness practices could prove to be quite useful. As such, further academic and experiential work would be essential in order to develop a more complete, specific methodology for utilizing these, or any other number of action-oriented approaches, as a spiritual practice within the field of Drama Therapy.

APPENDIX I

Manuscript of Self-Revelatory Performance, *On the Journey Home*

ON THE JOURNEY HOME

BY

DOUGLAS PHILIP CYR

A Self-revelatory Thesis Performance Created in Partial Fulfillment of the Masters of Arts Degree in Psychology (Concentration in Drama Therapy)

California Institute of Integral Studies

June 12, 1998

CAST OF CHARACTERS

Seeker

Critic

Teacher

Musician (piano)

SETTING

The performance is set in a church, with an altar adorned with incense, candles, alter cloths, ritual objects, and a small, gold-foiled statue of the Buddha. A clearly meditative mood is set. Only a chair sits down stage left. Several selections of music play as the audience enters. They include:

PRELUDE:

"I'm in Love with a Wonderful Guy"

"Wind Beneath My Wings"

"Ayodhya"

"Bonny Portmore"

SCENE ONE

"Intro" from *Sunday in the Park with George:*

"White. A blank page or canvas. The challenge: bring order to the whole. Through design. Composition. Tension. Balance. Light. And harmony."

SCENE TWO

DOUG (Onstage in front of ALTAR, begins lighting the candles and incense there.. Moves to Chair #2, seated facing the audience.)

DOUG: Aaaaauuuuummmmmmm....

"GUIDE" (offstage, impersonal): So let's start by focusing your attention into your right foot. Just open your mind to whatever sensations there are in your right foot at *this* moment... and *this* moment... and this *moment*. Feel your foot firmly on the floor. There is no sensation in particular that you should look for or try to make happen. Whatever is there is what you focus on.

DOUG: I am aware of wanting to be like my teachers, of feeling disconnected from myself.

GUIDE: Moving your awareness from your foot, to your ankle... and now to your calf. Just notice, and be aware. It might be numb, as if nothing is there. It might tingle. It might be warm or cold. It could be painful or neutral or pleasant. Whatever you experience in your right calf moment by moment is fine. Just open your mind to sense as openly and clearly as possible whatever is there.

DOUG (somber): Something about being seen... too open, starting to feel vulnerable... wanting to hide my toes...

GUIDE: Moving your awareness to your knee and to your upper right leg.

GUIDE: I want you to *savor* the sensations in your right leg. It is as if a dear friend gave you a glass of wine or something special he or she had cooked and said, "Really taste this, it's special and subtle." You would just want to suspend your thinking and expectations, open up your senses, and really feel your right leg, breathing from your belly, just being open to whatever sensation is there.

DOUG: I am aware of feeling distracted by my thoughts, disoriented, wanting

to go away.

GUIDE: Sensing all of your right leg, sensing any tension there, breathing in and out, letting go of any tension in your leg.

DOUG (present, curious): I'm remembering all of the running around I did as a waiter-- running, slowing down, (breathing), slowing... down...

GUIDE: Now move your attention to the lower half of your right arm.

GUIDE: Now let your deliberate focus on the leg go. You do not have to reject the leg, but just focus on savoring whatever is in your right leg now. If you drift off into thinking about things, just come back to sensing whatever the sensation is there now. Breathing in, and out...

DOUG (spontaneous response): I'm sensing an emptiness, a sadness, and a compassion for this difficult journey.

SCENE THREE

PIANO: "The Kid Inside"

DOUG (Walks in, where there is a slide show going on; pictures of his graduation, best friend in college, high school sweetheart, and of him as a child slowly appear; he then proceeds to sing):

"There's a kid inside, and I have him with me always, there's a kid inside, walking down old high school hallways, there's a kid inside, at a desk, at a dance, in the halls, in the locker, there's a kid inside to this very day...

And he makes a try for the high pop fly that I fumbled one September, and he makes a fuss over some A-plus that I shouldn't still remember... And he goes along, getting hurt, getting mad, fighting fights that are over, and unless I'm strong, all my senses are carried away...

DOUG: I can feel my hand, my trembling hand, on Jeff's old angora sweater, I can hear my band, that awful band, only now it sounds much better. I can see the kid, the kid I used to be, on the field, on the stage, in the lunch line; I can feel him tugging at me, every time I think I don't care, I blink and he's there, again, he's there again... fighting ancient wrongs, humming old hit songs in my head, singing 'Come along, come along, come along for the ride, to a time and place I could not forget if I tried...'

And I never know when the breeze will blow with the rush of old sensations, why the kid should wake and my heart should ache every time I smell carnations. Something rings a bell, anything at all, all it takes is the slam of a locker, or the switch from summer to fall, a change of season seems barely reason, but there he goes, he's there again, fighting ancient wrongs, humming old hit songs in my head... singing 'Come along, come along, come along for the ride, to a time and place I could not forget if I tried.' There he goes again, humming his song, he's there again, there's a kid inside."

(Blackout)

(Lights up to full after applause)

DOUG (Running onstage): Ali, ali, ali- in free... ready or not, here I come....C'mon, guys, where are you?

CRITIC (in audience): *Oh, THAT sounded brilliant. Don't you know the saying, "Better to have people think that you're a jerk, than to open your mouth and remove all doubt, ..." You can't even find them, and now you're out there whining about it...*

DOUG: Guys....

CRITIC: *Desperate, too desperate...*

DOUG: Where are you?... C'mon, I don't want to play hide and seek any more. Let's do something else. Hey, I got an idea... Maybe my mom will make some cookies for all of us."

CRITIC (cutting him off): *Jeez, why don't you just shut ahhhp! Do you know what kind of mood mome's gonna be in? She's probably exhausted from work, and all frantic trying to make dinner before dad gets home... and hell be real pissed off and looking for a fight when he does...*

DOUG: All right, I'm leaving. I'm not playing any more! Here I go! You can all go home now, 'cause I'm tired of playing, ok? Ok? (weakly) OK...bye... see you tommorow?... bye...(walks off; sits crouched up on floor).

GUIDE: Be aware of your thoughts, just noticing them,

(DOUG getting up, frustrated at the voice's leadings, returning to his seat to mediatate)

GUIDE: and letting them pass, breathing,... focusing,... sensing your breath... moving your awareness from your leg up to your belly, just noticing if there is any tension, breathing in and out, and letting the tension go. Notice, just be aware of your belly.

SCENE FOUR

DOUG: Good evening. I'd wanted to start off by welcoming you all here this evening.

GUIDE: Tell me who you are...

DOUG: I am a graduate of the University of Miami School of Music. I really wanted to become a successful performer, but I never really felt that I could make it.

GUIDE: Tell me who you are...

DOUG: I am also a graduate student at California Institute of Integral Studies in San Francisco. I've been working on my thesis, exploring how Drama Therapy can be used to understand self-image-- the images that get imprinted on our consciousness in our childhoods-- and how those images block our experience of inner spaciousness, the ground of our being. But this thesis process has been taking forever, and, at times, I have felt really discouraged with it all...

CRITIC: *Yea, you pride yourself on your clarity and precision, well where the hell is it now, you lumpy glom of goo*

DOUG: OK, so maybe I am a glom of goo-- a lumpy glom of goo. And maybe that's ok with me.

GUIDE: Tell me who you are...

DOUG: I'm a resident of Kauai, and I am a student of the Diamond Approach work in Maui.

CRITIC: *Yea, and a pretty deficient little shitty one at* that...

DOUG: No, I'm not.

CRITIC: *Yes, you are...*

DOUG: No, I'm not.

CRITIC: *Yes, you are...*

DOUG: Yes, I am.

CRITIC. No, you're not.

DOUG: Yes, I am

CRITIC: No, you're not

DOUG: Yes, I am

CRITIC: *No, you're not!*

DOUG (smiling in silence):

GUIDE: Tell me who you are...

DOUG: I am a student. "Well, if I can just study psychology long enough to figure out what's wrong with me, then maybe everything will be ok... "

GUIDE: Tell me who you are...

DOUG: I am THE Quintessential younger brother. "I'll never be good enough to compete with you."

GUIDE: Tell me who you are...

DOUG: I am my mother's son. "C'mon, when are you gonna have time for me?"

GUIDE: Tell me who you are...

DOUG: I am my father's son. "Am I gonna end up psychotic or schitzophrenic like my dad? Am I gonna turn out like my dad?

GUIDE: Tell me who you are...

DOUG: (Spontaneous response) I am someone who...

GUIDE: Tell me who you are...

DOUG: (Spontaneous response)

GUIDE: Tell me who you are...

DOUG: I don't know who I am...

GUIDE: Coming back to your breath... noticing your breath, as it flows in, and out, continuing to sense your breath in your belly... Moving your awareness now to your right hand, feeling the top of it, and the bottom that touches your leg. Just notice, and be aware. Breathing, as it flows in, and out. Sensing your hand, and letting go of any tension as you breathe it out,... sensing, noticing, just be aware of your hand as you breathe in, and out. Now moving your focus to your lower right arm, and opening your mind to sensing whatever is happening in your arm.

SCENE FIVE

(DOUG looking through bookshelf, exploring the books on the LEDGE, then finally choosing one, walking to the mirror, then going to sit DSC.)

DOUG (engrossed in Book):

"This is the forest primeval. The murmuring pines and the hemlocks,
Bearded with moss, and in garments green, indistinct in the twilight,
Stand like Druids of eld, with voices sad and prophetic,
Stand like harpers hoar, with beards that rest on their bosoms.
Loud from its rocky caverns, the deep-voiced neighboring ocean
Speaks, and in accents disconsolate answers the wail of the forest.
This is the forest primeval; but where are the hearts that beneath it
Leaped like the roe, when he hears in the woodland the voice of the huntsman?
Where is the thatch-roofed village, the home of Acadian farmers,--
Men whose lives glided on like rivers that water the woodlands,
Darkened by the shadows of earth, but reflecting an image of heaven?
Waste are those pleasant farms, and the farmers forever departed!
Scattered like dust and leaves, when the mighty blasts of October
Seize them, and whirl them aloft, and sprinkle them far o'er the ocean.
Naught but tradition remains of the beautiful village of Grand-Pre.
Ye who believe in affection that hopes, and endures, and is patient,
Ye who believe in the beauty and strength of woman's devotion,
List to the mournful tradition, still sung by the pines of the forest;
List to a Tale of Love in Acadie, home of the happy."

DOUG: That was the beginning of a poem called "Evangeline", written by Henry Wadsworth Longfellow. It is the story of the British invasion of the Acadians, who were the early settlers of southeastern Canada and northern Maine. In the 18th century, Louis XIV had passed the Edict of Nantes, proclaiming France an exclusively Roman Catholic nation. This Edict had stated that all non-catholics must either convert to Catholicism, or leave the country.

TEACHER: The most important proven fact is that the human being is impressionable and can be conditioned to respond in certain ways to certain stimuli. When hungry, he cries for food, and when satisfied, is happy and goes to sleep. However, the environment is not always understanding and accommodating to the child's needs. The child is discouraged from certain kinds of actions...

DOUG (getting up from chair): "Q'est-ce que je vais faire avec les autres? La meld. Les francais voulez pas signer avec le roi d'France? Tue des enfants et les vieux, et mettez les autres sur une bateau de pecher sur la mer! Ils vont d'etre mort dans une mois. Non, ce n'est pas mon affaire! Voyez, des idiots! Ils ne sont pas Catholique? Voyez!"

TEACHER: He is expected to be a certain way, otherwise is punished in one way or another.

DOUG (as Father): "Go! Go, then! Your mother wants you to go inside because the mosquitoes are biting you. La meld. Your mother also would never let me teach you how to be a man. Fine. Just go then.

TEACHER: Because the human child is so dependent on his parents, he learns to keep or get their love and protection by accommodating them in one way or another. If he does not, there is the fear of losing them or, more importantly, their love-- which will threaten his very survival.

DOUG: My ancestors chose to leave France in order to retain their faith. In addition, they also began to lose their all-encompassing identity of what it means to be 'French.' They soon began to see themselves as 'the rejected ones'-- the ones who had been cast out, who had no value, and were the oneswho were, for now and for all time, rejectable. Very few of them had remembered their royal heritage: that they were, and always would be, the loved and cared-for children of the Absolute God.

DOUG: Some of the Acadians assimilated into Roman Catholic Quebec, while others moved south-- this time into British territory. A weak and dissolved band of wanderers, they were quickly overcome by the British culture and left to struggle for their very survival in the Native American wilderness of northern Maine.

TEACHER (give lots of time): As such, the child learns not to express certain emotions, or to be emotional in certain ways.

DOUG (as Mother): Doug, Don't you dare walk out on me. Come back here. Don't you dare talk to me like that. I deserve more respect than this from my sons. I can't control your brother, but I'll be damned if I have to take this from you. It's not my fault your father walked out on me. I gave up everything for my two sons, and now I have nothing. Doug... don't walk out on me! I need you... Doug, please..."

DOUG "Aaauuuummmmmmmm".

(DOUG doing Gurdjieff "Dragon Walk" walking meditation)

TEACHER: The child finds himself in the situation of having to be what his environment dictates, in order for him to survive. In either case, he is conditioned to be and to act in certain ways; which, by the passage of time, becomes so ingrained that he takes them to be his identity. Slowly, he or she may forget their true identity, and become what they are conditioned to be or believe. They develop

patterns of thought, feelings, and actions that become habitual, and not always appropriate to the moment in each situation. The person then lives under the tyranny of the past, instead of being free to be present in the moment.

DOUG "Aaauuuummmmmmmm".

(Doug to Gurdjieff "I Wish to be Present" meditation)

SCENE SIX

DOUG (sitting near sleeping bag): I really love pepe's green-and-red sleeping bag, the one with the ducks on the inside. It's my favorite. When my brother stay's over at memere's and pepere's with me, he always takes it, assuming he should have it since he's older than me. But when I come here alone, I like to use it every time. I love to just lay here and smell his cologne on the sleeping bag for hours. I really love to just lay here, thinking of him. Usually, I fall asleep right away, before he comes to bed. Oh! He's coming... he doesn't usually come to bed this early...

(Doug, quickly crawling into sleeping bag, pretends to sleep. Under his breath, he begins to say his prayers.)

DOUG: Now I lay me down to sleep, I pray the lord my soul to keep

and if I die before I wake, I pray the lord my soul to take.

Star light, star bright

first star I see tonight

I wish I may, I wish I might

I might...

I wish I may, I wish I might...

DOUG: God, he's undressing...

DOUG: (watching, and "masturbating"; quickening pace of monologue)

(CRITIC'S anxiety mounting in audience)

Hail mary, full of grace, the lord is with thee

Blessed art thou among women, and blessed is the fruit of thy womb Jesus

Holy mary, mother of god, pray for us sinners

now and at the hour of our death, amen.

(faster, more intense) Hail mary, full of grace, the lord is with thee

Blessed art thou among women, and blessed is the fruit of thy womb Jesus

Holy mary, mother of god, pray for us sinners

now and at the hour of our death, amen.

(very fast and intense) Hail mary, full of grace, the lord is with thee Blessed art thou among women, and blessed is the fruit of thy womb Jesus Holy mary, mother of god, pray for us sinners now and at the hour of our death, ah, oh, ah, ah,... amen.

CRITIC: **W H A T !** What the hell are you doing? **EEEOUUU!** Lookin' at your grandfather's private parts while he's undressing? This is ***really*** fucked up. You are **WIERD**. ***M E N*** shake hands and drink, and work on potatoe trucks and **FIGHT**. Why would you even think of looking at or **UUGGHHH touching** another man that way! Why would you even WANT to be physically close to another man? MEN don't do that. Men fuck...

GUIDE: Come back. Come back to your breath. Move your attention to your upper right arm, and to your shoulders and sense whatever is there. Now, noticing your shoulders and your neck, breathing, just noticing your breath. Sensing any tension, tension in your shoulders or your back, knots, tightness,... breathing it out. Letting it go. In, and out. Now move your attention down into your upper left arm. Just notice and be aware. Breathing in, and out. In, and out.

SCENE SEVEN

DOUG: In a drama therapy group, I usually start off with some warm up exercises. One of the exercises that I particularly like is called a "sound and movement exercise," where one person says their name, and then makes a sound and movement that expresses how they are feeling in the moment; so, for example, they might do something like, "Hmmmm." Then, the group would repeat the persons name, as well as their sound and movement. So, I wanted to show you some examples from past groups that I have facilitated.

CRITIC: What the hell are you doing? You can't do this, you incompetant THING. You don't even know what you are doing!

DOUG (stays present, doesn't respond): "Kimo", (Sound and Movement); "Nohea"; "Steven"; "Nancy"; "And Jocelyn."

Another exercise that has worked great with the kids is an improvisation called, "Line Repetition." One person is given a line to say that reflects something that is going on in their process, and the other is given a line that somehow either challenges or encourages that person's process. Then, they just keep repeating the lines back and forth, with varying speed and intensity, and just see where the scene goes.

CRITIC: You're losing it! You're losing their attention, can't you see that?... this is kids stuff, and you're a pathetic little child. See, see! You're losing your connection, and you're going to FAIL!

DOUG (stays present, doesn't respond; *Critic* looks dejected): I have learned a lot from my clients, often relating to many of the issues they are faced with. A few in particular in my mind. I remember that one person had *this* line in a line repetition exercise (showing): "C'mon...", "C'mon....", C'mon,...".

DOUG (With MASK #1 on): "I'm not supposed to feel big!!"

GUIDE: "C'mon..."

DOUG: "I'm not supposed to feel big!!"

GUIDE: "What's right about not feeling big?"

DOUG: (Spontaneous response)

GUIDE: "What's right about not feeling big?"

DOUG: I'm not supposed to feel feelings

GUIDE: "What's right about not feeling big?"

DOUG: I'll be attacked, because

god hates

me

because I'm a piece of shit,

(breathe, breathe)

now you know who I am

(to God) is this what you wanted? is this what you wanted?

this is who I am

and I hate who I am

I'm not supposed to need things

I'm supposed to hold my neck in tight like this (choke)

and stay quiet

to not be big

and stay feeling stuck inside this house

feeling stuck inside this body

and stuck inside this part of me that needs

and needs and needs and needs

DOUG: Well, fuck you, Doug, fuck you

You're not supposed to need anything

you're supposed to be silent

so you can never live and break the boundaries of this familiar world

and of time and of limitations

don't let yourself be with what's real

don't let yourself be who you really are

never

You'll scare people

they'll leave you

they won't love you

DOUG (continuing): (BREATHE>>>)

(turning again)

GUIDE: "Tell me a way you are asleep to your nature."

DOUG (Removing MASK, breathing): (spontaneous response)

GUIDE: "Tell me a way you are asleep to your nature."

DOUG: (spontaneous response)

GUIDE: "Tell me a way you are asleep to your nature."

DOUG: I'm asleep because I don't know who I really am... (or spontaneous response)

DOUG (with MASK #2; Add sounds and images. Take it into movement; mask off. Improvising movement, staying with the thread so as to more clearly explore what is there; namaste bow.)

SCENE EIGHT

DOUG (Creating a tree in mime.):

When I was about 10, my family lived in a little town called Fort Kent, Maine. Well, it was actually a trailer home, 72 ft. long by 14 ft. wide. We lived on a huge hill, and our livingroom overlooked all of the beautiful mountains in Canada. I loved this time of year the best, 'cause all of the leaves started to change color, into deep reds and brilliant yellows and greens and oranges. It was the first time that my parents had ever really decided to settle down anywhere. I remember that it was a time that I really began to connect to myself, sensing all of the beauty that was inside of me. I began to see the world very clearly, sensing all that was going on in my family, but also beginning to sense all that I was beginning to know about who I was.

(Changing the tree into a baseball bat, pretending to swing with aggression)

When I was about 15, mother had quit working, supposedly because my father was making a lot of money, and she didn't have to work anymore. It was only years later that I found out that she was staying home because she found out that my father was coming home during the day, after my brother Chris got home from school, and beating the shit out of him.

(Changing the bat into a winter jacket, crouching on the floor, shivering...)

CRITIC: And when you were 16, you had to move. Your father was caught for embezzlement, so he moved away, to 333 Hideaway Drive. Your brother wanted to kill your father, so he went into the Marines. And you were dying to have sex with your best friend TJ, so you made plans to go to a Christian college instead. Your mother wanted to hide from her guilt and shame, so she just ran away from it all and became homeless. Hmmm...

CRITIC: I guess since you still lived at home, that must mean that you became homeless, too...

DOUG (placing an empty chair in front of mom and dad's picture): (spontaneous response)...

And I've spent my life trying to convince you to leave him, to take care of yourself, to stop being such a victim-- and I thought that I needed to keep doing that because if I didn't keep supporting you, then I would be of no use to you at all, and you'd leave me. Why didn't you love me, mom? Why didn't you see me for who I was?

PIANO: "Not a Day Goes By"

DOUG: "Not a day goes by, not a single day
you're not somewhere a part of my life
and I need you to stay...
not a day goes by
I keep thinking 'When does it end?"
Where's the day I'll have started forgetting
but I just go on thinking and sweating and cursing and crying
and turning and reaching and waking and dying
and Oh, not a day goes by, not a blessed day
but you're still somehow part of my life
and you won't go away
and I have to say, that until I die,
I'll die day after day after day after day
after day after day after day
'till the days go by, 'till the days go by, 'till the days go by...

SCENE NINE

GUIDE: Now sense your left arm and your left hand, whatever sensations or pattern of sensations are happening there. Remember, there are no right or wrong sensations, just sense whatever is happening moment by moment. Sense... don't think about, sense.

Now sense whatever is happening in your left arm and your left leg. While you are focusing on these various parts, it does not matter if sensations from other parts of your body come in. Neither grasp them nor reject them nor get totally lost in them. Sensing your hand on your thigh, feeling your fingers, and the cool air touching your skin. Now widen your focus of attention to sense both feet and both of your lower legs, simultaneously. Sensing your legs, including the feet.

GUIDE: "Tell me who you are..."

DOUG: (Spontaneous response)

GUIDE: "Now widen your focus even more, sensing and breathing. What's there?

DOUG: (spontaneous response)

GUIDE: What are you looking for?"

DOUG: (Spontaneous response)

GUIDE: "Tell me who you are..."

DOUG: (Spontaneous response)

GUIDE: "So you are sensing your arms and legs, hands and feet all at once. Breathing, sensing your belly, as you breathe in and out. In and out."

GUIDE: "Tell me who you are..."

DOUG: (Spontaneous response)

GUIDE: "And now, while continuing to sense your arms and legs, I want you to add in *actively* listening to whatever sounds there are. *Really* listen in the sense that you are open to hear whatever sounds are actually audible at each moment. Just sense your arms and legs.

GUIDE: Now, expand your field of attention a little wider and slowly open your eyes, while simultaneously continuing to listen actively to whatever sounds there are, and continuing to feel your arms and legs.

("Finale" music): "White. A blank page or canvas. His favorite. So many possibilities..."

POSTLUDE

APPENDIX II

EPILOGUE I: PERFORMANCE INVITATION AND PROGRAM

Dramatic rites and rituals are rooted in the ancient traditions of many cultures. In early societies, these events were used so that communitites could confront their own fears, prepare for real life events, and thus gain a sense of connection to the community, nature, and to God / the spirit world. The internal and often unconscious struggles of the individual or the community are symbolically represented, helping participants and observers to express and embody the emotional and the spiritual, the personal and the universal, the secular and the sacred. Rituals can be viewed as a vessel within which the life of the group-- with its various shifts and transitions, conflicts and crises, feats and joys-- is fully and compassionately embraced (adapted from Emunah, Renee (1994). *Acting for Real.* Brunner/Mazel Publishers: New York).

Special thanks to: My thesis committee members: Eva Leveton, Prakash Mackay, Frances Goldberg, and George Kich.

The director, Prakash Mackay, for his patience and intuitive awareness.

Manuela, Don, Jack, Maria, David, Laine, and Steven for the watchfulness and heartfelt participation in the performance.

My teachers and guides: Bob Rosenbush, and Morton and Debbie Letofsky.

St. John's Episcopal Church, for the use of their sacred space.

This performance is gratefully dedicated to the beauty, wisdom, and compassion of the inner guidance that leads us towards Truth. **A reception** will directly follow the performance in the parish hall.

On the Journey Home

Cast (in order of appearance)

seeker: douglas cyr

guide: manuela terraluna-cantarelli

critic: don gershberg

piano: steven hanes

Crew

lighting: laine assid

slides: jack peterson

sound: david sacco

stage manager: maria dveirin

Scenes

scene one: "white"

scene two: "sensing"

scene three: "looking"

scene four: "inquiry"

scene five: "history"

scene six: "sex, blasphemy, and desire"

scene seven: "loss"

scene eight: "listening"

scene nine: "possibilities"

Musical selections

Prelude

"I'm in Love with a Wonderful Guy," by Zebedy Colt

"Wind Beneath My Wings," from the movie soundtrack *Beaches* by Bette Midler

"Adodhya," from *Monkey* by Jai Uttal

"Bonny Portmore" from *The Visit* by Loreena McKennitt

Scene One

"Introduction" from the musical soundtrack *Sunday in the Park with George* by Stephen Sondheim

Scene Two

"Bija" from *Yearning* by Robert Rich and Lisa Moskow

Scene Three

"The Kid Inside" from the musical *Is There Really Life After High School* by Craig Carnelia, as recorded on *Showstoppers* by Barry Manilow

"The Dragon's Daughter" from *A Childhood Remembered* (Narada Collection)

Scene Four

"The Going Home Melody" from *Going Home Again* by Kobialka

"Bija" from *Yearning* by Robert Rich and Lisa Moskow

Musical selections (cont.)

Scene Five

"Cymbeline" from *The Visit* by Loreena McKennitt

"Whirling Dervish" from *Whirling* by Omar Faruk Tekbilek

Scene Six

"Bulgarian Melody" from *Boheme* by Deep Forest

Scene Seven

"Barber's Adagio" from the *Music of Samuel Barber*. Saint Louis Symphony Orchestra; Leonard Slatkin, Conductor.

Scene Eight

"Not a Day Goes By" from the musical soundtrack *Merrily We Roll Along* by Stephen Sondheim

Scene Nine

"Suspension" from *Yearning* by Robert Rich and Lisa Moskow

"Sunday/Finale" from the musical soundtrack *Sunday in the Park with George* by Stephen Sondheim

Postlude

"Adiemus," "Kayama," and "Hymn" from *Adiemus* by Adiemus

APPENDIX III

EPILOGUE II: PERFORMANCE JOURNAL

November 3, 1997

It is now two weeks until my performance. I continue to sense a thick shell around me, a hard and steely sense of boundaries, watching, thinking, "If only I get this done, then I'll please... mom, the world, my teachers, etc. Part of me knows that I'm doing this to support me being in the world, through getting a degree. Yet the way that I experience myself, as if I am totally fake, as if nothing of 'me' is real, is palpable. I sense my soul moving, yet simultaneously feel so constricted within this body and mind, stirring to find its way out, refusing to acknowledge the helplessness of my situation, that there is nothing to do but to just feel how fake and unreal my entire experience of myself and the world is. It feels like my whole performance is about striving and forcing, trying to make reality to be what I need it to be. I know that it is only through "letting go" that I can begin to settle in and sense myself; that I can't force anything.

The last six months has been extremely painful and difficult, as I have been continuing to allow myself to feel all of the frustration, pain, isolation, loneliness, helplessness, anger, desperation, and terror that has arisen as I have been

both allowing and resisting the conscious and unconscious self-images that have been evoked through the thesis process. Images from my childhood feign reality, threatening my sense of my self at every step along the way. This process has been filled with self-doubt, fear, trepidation, and resolve, as I, step by step, attempted to reject these feelings and hold on to the more familiar ways that I know myself, as the roles and self-images from my childhood.

As I sense into my experience, however, and locate the still presence within, I experience myself as the presence itself; recognizing each arising moment as fresh and new, unclouded by the past. I am finding my mind increasingly still and unfettered with mental content. My experience of myself is no longer fearful, but rather is open, curious, light, and present. I feel like I am who I am, just Doug.

November 28, 1997

It has been almost two weeks since my performance of "On the Journey Home." I am finding my current experience of myself somehow curiously and considerably different than that of my 'familiar' sense. Prior to the performance, I often found myself wandering through my days, somewhat aimlessly, and at most times quite aware of an inner, almost constant experience of hostility, fear, and fright. Since the performance, I have

experienced a considerable amount of clarity and precision to my days. I find my work and home life is unfolding with a great deal of ease and flow.

Mostly, however, I am aware of an inner lightness, as if I am not so concerned with the eventualities of my days, somehow less fettered by the mind chatter and worries that used to so vividly and avidly preoccupy my mind. I can sense a distinct lightness, clarity, and precision-- and am beginning to realize that this presence is who I am, is my true nature. It is an amazingly refreshing space from which to write and Be. I am forever grateful for the inner guidance that has been such a loving support for this incredible, mysterious journey.

BIBLIOGRAPHY

Ali, A.H. (1992). *The work on the super-ego.* Berkeley CA: Diamond Books.

Almaas, A.H. (1997). *Diamond heart book four: Indestructible innocence.* Berkeley CA: Diamond Books.

Almaas, A.H. (1986). *The void: Inner spaciousness and ego structure.* Berkeley CA: Diamond Books.

Almaas, A.H. (1992). The diamond approach: A.H. Almaas discusses his unique synthesis of psychology and spirituality. *Gnosis Magazine,* Fall: 42-48.

Almaas, A.H. (1988). *The pearl beyond price: Integration of personality into being.* Berkeley, CA: Diamond Books.

Almaas, A.H. (1996). *The point of existence: Transformations of narcissism in self-realization.* Berkeley, CA: Diamond Books.

Blatner, A. (1991). Role dynamics: A comprehensive theory of psychology. *Journal of group psychotherapy, psychodrama, and sociometry,* 44: 33-40.

Bromfield, R., Ph.D. (1993). *Playing for real: A child therapist explores the world of play therapy and the inner worlds of children.* New York: Penguin Books.

Campbell, J. (Ed.)(1971). *The portable Jung.* New York: The Viking Press.

Chodron, P. (1997). *When things fall apart: Hard advice for difficult times.* Boston & London: Shambhala Publishers.

Courtney, R. (1968). *Play, drama, and thought: The intellectual background to drama in education.* London: Cassell.

Corsini, R.J. and Wedding, D. (1989). *Current psychotherapies* (4th ed.). Itasca, IL: F.E. Peacock Publishers, Inc.

Emunah, R. (1994). *Acting for real: Drama therapy process, technique, and performance.* New York: Brunner/Mazel, Inc.

Epstein, M. (1995). *Thoughts without a thinker.* New York: Basic Books.

Evans-Wentz, W.Y. (1972). *The tibetan book of the great liberation.* New York: Oxford University Press.

Fadiman, J. and Frager, R. (1994). *Personality and personal growth (3rd ed.).* New York: HarperCollins College Publishers.

Freedman, B. and K., G. (1994). *Object relations theory-- Summary of basic ideas.* San Francisco: CIIS PDT Library.

Gurdjieff, G.I. (1973). *Views from the real world.* New York: E.P. Dutton.

Holmes, P. and Karp, M. (1991). *Psychodrama: Inspiration and technique.* London and New York: Routledge.

Jacobi, J. (1959). *Complex/archetype/symbol in the psychology of C.G. Jung.* New York: Pantheon Books, Bollingen Series 57.

Jacobson, E. (1964). *The self and the object world.* New York: International Universities Press, Inc.

Johnson, D. (1986). "The developmental method in drama therapy: Group treatment with the elderly." *The arts in psychotherapy,* 13: 17-33.

Johnson, D. (1982). "Developmental Approaches in Drama Therapy." *The arts in psychotherapy,* 9: 183-189.

Johnson, D. (1991). "The theory and technique of transformations in drama therapy." *The Arts in Psychotherapy,* 18: 285-300.

Jung, C.G. (1928). "The relations between the ego and the unconscious." In *Collected works,* Vol. 7.

Jung, C.G. (1975). *Letters* (G. Adler, Ed.). Princeton, NJ: Princeton University Press.

Kernberg, O.F., M.D. (1976). *Object relations theory and clinical psychoanalysis.* New York: Jason Aronson.

Kernberg, O.F., M.D. (1980). *Internal world and external reality.* New York: Jason Aronson, Inc.

Kohut, H. (1971). *The analysis of the self.* New York: International Universities Press.

Kohut, H. (1977). *The restoration of the self.* New York: International Universities Press.

Landy, R. (1990). *Persona and performance: The meaning of role in drama, therapy, and everyday life.* New York: The Guilford Press.

Landy, R. (1986). *Drama therapy: Concepts and practices.* Springfield, IL: Charles C. Thomas Publishers.

Leveton, E. (1991). *A clinician's guide to psychodrama (2nd ed.).* New York: Springer Publishing.

London, N.J. (1985). "An Appraisal of Self Psychology." *International journal of psycho-analysis.* New York: Jason Aronson.

Mahler, M.S. (1975). *The psychological birth of the human infant.* New York: Basic Books, Inc..

Maslow, A. (1968). *Toward a psychology of being* (2nd ed.). New York: Van Nostrand.

Maslow, A. (1970). *Motivation and personality* (rev. ed.). New York: Harper & Row.

Ornstein, P.H. (1978). "Introduction: The evolution of Heinz Kohut's psychoanalytic psychology of the self" in Kohut, H. (1978). *The search for the self: Selected writings of Heinz Kohut, 1950-1978*, edited by Paul Ornstein. New York: International Universities Press, vol. 1, 1-106.

Ouspensky, P.D. (1949). *In search of the miraculous.* New York: Harcourt Brace Jovanovich.

Pentland, J. (1997). *Exchanges within.* NY: The Continuum Publishing Company.

Small, J. (1981). *Becoming naturally therapeutic: A return to the true essence of helping.* New York: Bantam Books.

Speeth, K.R. (1989). *The Gurdjieff work.* Los Angeles: Jeremy Tarcher.

St. Clair, M. (1986). *Object relations and self-psychology: An introduction.* Monterey CA: Brooks/Cole Publishing Co.

Tart, Charles (1994). *Living the mindful life.* Boston & London: Shambhala Publications, Inc.

Wilber, K. (1997). *The eye of spirit: An integral vision for a world gone slightly mad.* Boston & London: Shambhala Publications, Inc.

Wilber, K. (1979). *No boundary: Eastern and western approaches to personal growth.* Boston & London: Shambhala Publications, Inc.

Yalom, I.D. (1970). *The theory and practice of group psychotherapy*. New York: Basic Books.